

The Gramophone Shop, Inc.

Record Supplement

for

June, 1944

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NEW YORK 17, N. Y.**

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CON	Continental	PAR	Paraclete
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D	Decca	V	Victor
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THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

290 PARK AVENUE

NEW YORK 17, N. Y.

The Gramophone Shop, Inc.

*The World's Best Recorded Music
The Finest in Musical Reproduction*

18 EAST 48TH STREET

WICKERSHAM 2-1876
NEW YORK CITY

290 PARK AVENUE

The March, April, and May issues were written and edited by John H. Hines, Jr.



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Vol. IX

Record Supplement for June, 1944

No. 6

ANDERSON (LEROY)

ANDERSON: Jazz Legato & Jazz Pizzicato; See GOTTSCHALK: The Banjo.

BARBER (SAMUEL)

BARBER: Overture to School for Scandal. Janssen Symphony of Los Angeles conducted by Werner Janssen. 12" record (2 sides) No. V-11-8591; price \$1.05.

Samuel Barber, now in the United States Army, is one of the more capable of the younger American composers. The *Overture to School For Scandal*, the style of which is quite unlike his other recorded works, the *Adagio for Strings*, performed so well by Toscanini and the N.B.C. Symphony Orchestra (V-11-8287), and the *Essay for Orchestra*, played by Ormandy and the Philadelphia Orchestra (V-18062), should be popular among Barber's many followers. The performance and recording are beyond reproach.

BACH (JOHANN SEBASTIAN)

BACH: Sonata in E minor for violin and figured bass (Peters Series 3, Vol. VII, No. 2). Adolf Busch (violin) and Arthur Balsam (piano). 12" record (2 sides) No. C-71572-D; price \$1.05.

This "first recording" was not received before our press deadline. To be reviewed in a forthcoming issue.

BACH (KARL PHILIPP EMANUEL)

BACH: Solfeggietto; See KREISLER: Allegretto in the style of Boccherini.

CIMARA (PIETRO)

CIMARA: Canto di Primavera; See SCHUBERT: Auflösung.

DEBUSSY (CLAUDE)

DEBUSSY: En Blanc et Noir. Bartlett & Robertson (Duo-pianists). Two 12" records (4 sides) in Set CX 241; price complete with album \$2.62.

This interesting addition to the Debussy lists is a first domestic recording. It was not received before our press deadline, so will be reviewed in a forthcoming issue.

DE FALLA (MANUEL)

DE FALLA: La Vida Breve—Spanish Dance No. 1 & SHOSTAKOVITCH: Age of Gold—Ballet-Polka and Russian Dance, only.

St. Louis Symphony Orchestra conducted by Vladimir Golschmann. 12" record (2 sides) No. V-11-8592; price \$1.05.
mitr Golschmann.

Except for instrumental transcriptions there has been no available record of the sparkling *Spanish Dance No. 1* from Manuel De Falla's *La Vida Breve*. Victor has filled this gap with a stunning performance by Vladimir Golschmann and the St. Louis Symphony which has been faithfully reproduced.

Other records of the Shostakovich items are available, but only one, that by Kindler and the National Symphony Orchestra (V-11-8289) will stand favorable comparison, and it has only the *Polka*.

GOTTSCHALK (LOUIS MOREAU)

GOTTSCHALK: *The Banjo* (Orchestrated by Quinto Maganini) & **ANDERSON:** *Jazz Legato and Jazz Pizzicato*. Boston "Pops" Orchestra conducted by Arthur Fiedler. 10" record (2 sides) No. V-10-1089; price \$.79.

Louis Moreau Gottschalk (1829-1869), the composer of those faded old Valentines *The Dying Poet* and *The Last Hope*, was a fabulous pianist whose playing was praised by Chopin and Berlioz. Born in New Orleans he wrote extensively in the folk song idiom of his native South. After studying in Paris he toured Europe, achieving great fame, especially in Spain. Returning to America, he gave many concerts of his own compositions, in one season presenting over 80 concerts in New York City alone. After this he went to the West Indies to rest, and liked the islands so well he remained there for six years. Touring Central and South America he added to his fame. He died suddenly in Rio de Janeiro at a mammoth festival of his compositions. There were rumors that he had been assassinated but the true cause was probably his arduous concert schedule.

His symphonies, tone poems, and operas have entirely disappeared from the concert hall. His *Fantasy on the Brazilian National Anthem* is still played once in a great while. This was recorded once by Guimar Novaes, but has been unavailable for years. *The Banjo*, originally written for piano, is a good example of his facile style. In this orchestral transcription by Maganini it has become widely popular in recent years. This is the only recording of Gottschalk's music, with the exception of the *Fantasy* mentioned above and a few acoustic discs, long since withdrawn.

Although much of his music is dated, the best deserves more frequent performances than we now hear, for it evokes the charm and elegance of a bygone period.

The *Jazz Legato* and *Jazz Pizzicato* are salon pieces, well played and well recorded.

GOULD (MORTON)

GOULD: *Latin American Symphonette* (Symphonette No. 4) Rochester Philharmonic Orchestra conducted by José Iturbi. Three 12" records (6 sides) in Set VM 964; price complete with album \$3.67.

This "symphonette," completed in 1940, is given a rhythmically exciting performance by Iturbi, who conducts with true Latin incisiveness. The dance movements which make up the work include a *Rhumba*, with its savage abandon, a *Tango* in the Argentine style, (with beautiful playing by the strings and woodwinds of the Roches-

ter Philharmonic), a *Guaracha* (previously recorded by Stokowski and the All-American Orchestra on C-11713-D), and a *Conga*. The playing is dazzling throughout, as is the recording.

This unpretentious music, frankly melodious, is highly recommended for the well-balanced collection.

GRENET (ELISEO)

GRENET: *Rica Pulpa* (Prégon) & **GREVER:** *Para qué Recordar* (Canción Bolero) Carlos Ramirez (baritone, in Spanish) with Victor Concert Orchestra conducted by Alfred Cibelli. 10" record (2 sides) No. V-10-1080; price \$.79.

The popular Cuban composer, well known in the United States for the hit of some years ago, *Mama Inez*, has written a song which is an excellent vehicle for the rich warm baritone voice of Carlos Ramirez. His voice, heard to good advantage in the Victor "recodrama" *The Barber of Seville*, is well recorded here. The reverse side has a song by the Mexican composer, Maria Grever, whose *Ti-Pi-Tin* was so popular.

GRETCHANINOFF (ALEXANDER)

GRETCHANINOFF: *Over the Steppe*, Op. 5, No. 1 & **RACHMANINOFF:** *Harvest of Sorrow*, Op. 4, No. 5. Alexander Kipnis (bass, in Russian) & Celius Dougherty (piano). 12" record (2 sides) No. V-11-8595; price \$1.05.

Of the many recordings of this song, also known as *The Lonely Steppe*, the Kipnis record seems to be the only one available at present. His deep resonant voice is eminently suited for this type of song, full of deep national feeling. The reverse side, better known as *Oh Thou Billowy Harvest Field*, written to a text of Tolstoi, is a first domestic recording. It, like most of Rachmaninoff's songs, is beautifully written, deserving more frequent hearings in the concert hall.

HAYDN (FRANZ JOSEPH)

HAYDN: *Symphony No. 103 in E flat (Drum Roll)*. Hallé Orchestra conducted by Leslie Heward. Three 12" records (6 sides) in Set CM 546†; price complete with album \$3.67.

Columbia has seen fit to release domestically the recording of the *Drum Roll Symphony* so enthusiastically reviewed in the April Supplement, but it was not received by our press deadline. To be rereviewed in a forthcoming issue.

KREISLER (FRITZ)

KREISLER: *Allegretto in the Style of Boccherini*, & **BACH, K.P.E.** (arr. Primrose): *Solfeggietto* and **RAMEAU** (arr. Kreisler): *Tambourin*. William Primrose (viola) and Joseph Kahn (piano). 10" record (2 sides) No. V-10-1098; price \$.79.

The jolly *Allegretto in the Style of Boccherini* is listed in the GRAMOPHONE SHOP ENCYCLOPEDIA as being by Boccherini; however, this piece is actually by Kreisler. It may be easily understood how people were fooled, for it is written in a style that could be that of many eighteenth century composers, Boccherini included. Primrose plays with great elegance on the amazingly light toned viola.

The *Tambourin* from the *E minor Suite* of Rameau receives a competent performance in the Kreisler arrangement, as does the Karl Philipp Emanuel Bach *Solfeggietto* (unidentified) in the Primrose transcription.

This addition to the recorded viola repertory should be well received, for the recording is beyond reproach.

LECUONA (ERNESTO)

LECUONA: *Andalucia* (orchestrated by Morton Gould) & **MUSSORGSKY:** *Song of Russia* (arr. Hans Kindler). National Symphony Orchestra conducted by Hans Kindler. 12" record (2 sides) No. V-11-8594; price \$1.05.

The *Andalucia* heard in the Morton Gould transcription is the *Malaguena* from the *Suite Andalusia*, by the popular Cuban composer. The most popular of many previous recordings has been that by the Boston Pops Orchestra conducted by Arthur Fiedler (V-4330, temporarily out of stock). The new recording easily equals the older one in brilliance.

The *Song of Russia* has not been identified, but it is typical of the folk-like melodies of most of the Russian nationalist composers. The orchestration is lush, as is the recording. The organ-like quality of the Mussorgsky should make this record popular with those people who like their music in orchestral transcription.

MASSNET (JULES)

MASSNET: *Werther—Act III—Pourquoi me reveiller* and **RIMSKY-KORSAKOV:** *Sadko—Song of India*, Richard Crooks (tenor) and the Victor Symphony Orchestra conducted by Wilfred Pelletier. 10" record (2 sides) No. V-10-1093; price \$.79.

The aria from Massenet's opera based on Goethe's *Sorrows of Werther* is sung by the poet as he quotes a poem by Ossian to Charlotte. He finds in the poem an expression of his own feeling toward Charlotte. The melody, one of great intensity and beauty, is one of Massenet's most happy creations.

The ever-popular *Song of India*, here sung in French, is heard in the fourth tableau of Rimsky-Korsakov's seldom performed opera *Sadko*. The Indian Merchant describes the wealth and enchantment of his native land: the land of innumerable diamonds, of incalculable pearls, of rubies, of great treasures—the land where the Phoenix sings and hovers over the gleaming sea with outstretched wings, and the hearer loses his earthly touch and soars to worlds unknown. It is a relief to hear the aria sung by a tenor instead of a coloratura soprano or played as an instrumental transcription. Mr. Crooks sings these arias with his accustomed style, and receives excellent orchestral support from the Victor Symphony Orchestra under Mr. Pelletier's direction.

MOZART (WOLFGANG AMADEUS)

MOZART: *Don Giovanni—Batti, batti, O bel Masetto*, & *Vedrai carino*. Bidu Sayao (soprano in Italian) with an orchestra conducted by Erich Leinsdorf. 12" record (2 sides) No. C-71577-D; price \$1.05.

The performances of Bidu Sayao as Zerlina in Mozart's *Don Giovanni* have been one of the joys of the Metropolitan Opera for the last few seasons. It is, therefore, with great anticipation that we await this record of the two principal arias by this superb artist. Not received before our press deadline. To be reviewed in a forthcoming issue.

MUSSORGSKY: *Song of Russia*. See GOULD: *Andalucia*.

PACHELBEL: *Canon*. See REUSNER: *Suite No. 1*.

PARDAVE: *The Nightingale*. See STRAUSS: *Die Fledermaus—Laughing Song*.

RACHMANINOFF: *Harvest of Sorrow*. See GRETCHANINOFF: *Over the Steppe*.

RAMEAU: *Tambourin*. See KREISLER: *Allegretto in the Style of Boccherini*.

REUSNER (ESAJAS)

REUSNER: Suite No. 1 (arr. Johann Georg Stanley) & **PACHELBEL, (JOHANN); Canon.** Arthur Fiedler's Sinfonietta conducted by Arthur Fiedler. Two 10" records (4 sides) in Set VM 969†; price complete with album \$2.10.

Esajas Reusner, not represented previously on records, was an important figure in the musical history of Germany before Bach's time. The son of a lutenist, he was born in Silesia April 29, 1636, studied the lute under his father, and in 1651, at the court of the Polish Princess Radziwill, studied composition under a French lutenist. Court Lutenist first at Brieg and then at Brandenburg, he composed many books of suites, one of which was transcribed for string orchestra by a fellow musician in the court orchestra at Brieg.

Before his death in 1679, he had arranged over 100 sacred melodies for the lute.

The Suite here recorded is composed of popular dances of the middle seventeenth century, a paduan, an allemande, two courantes, a sarabande, a gigue, and a gavotte. These are played in a great style by the strings and harpsichord of Mr. Fiedler's Sinfonietta.

A special word of praise should be said about the excellent notes that accompany the set.

Pachelbel was an organist of great importance in seventeenth century Germany. His canon is a charming fragment from Pachelbel's numerous short works.

RIMSKY-KORSAKOV: Sadko—Song of India. See **MASSENET:** Werther—Pourquoi me reveiller.

SCHUBERT (FRANZ)

SCHUBERT: Auflösung, and **CIMARA:** Canto di Primavera. Eleanor Steber (soprano in German and Italian) and James Quillan (piano). 10" record (2 sides) No. V-10-1099; price \$.79.

The lovely Schubert song *Auflösung* (*Dissolution*) was recorded once before (Ria Ginster—V-1737), but this disc has been discontinued for many years. The new recording, therefore, fills a gap, as this is one of the better Schubert songs not represented on available records. It is competently sung by the young Metropolitan singer, the magnificent piano accompaniment is well played by Mr. Quillan. The Cimara song is of the encore type, which is not especially suited to the quality of Miss Steber's voice.

SHOSTAKOVITCH: Age of Gold—Ballet—Polka and Russian Dance. See **DE FALLA:** La Vida Breve—Spanish Dance No. 1.

STRAUSS (JOHANN)

STRAUSS: Die Fledermaus—Mein Herr Marquis (Laughing Song) and **PARDAVE, JOAQUIN:** The Nightingale—Waltz. Miliza Korjus (soprano in Spanish) and the Victor Concert Orchestra conducted by Ernest Roemer. 12" record (2 sides) No. V-11-8579; price \$1.05.

Both selections are sung in Spanish by the famous coloratura soprano Miliza Korjus, and were recorded in Mexico. They are studio recordings, so the voice has a tendency to be over amplified, especially in the Pardave selection, which is from a film "Caballeria del Imperio." This is complete with bird calls and flute. The Strauss selection, Adele's *Laughing Song*, contains some of the popular waltz melodies from the operetta, and is well sung. The recording is better on this side, as is the orchestra.

COLLECTIONS

BOSTON POPS ENCORES

Le Prophète—Act IV—Coronation March (Meyerbeer)

Lohengrin—Prelude to Act III (Wagner)

Sheep and Goat Walking to the Pasture (Guiton)

At Dawning (Charles Wakefield Cadman — arr. Victor Herbert)

Two 10" records (4 sides) in Set VM 968; price complete with album \$2.10.

This collection of encore favorites was not received by our press deadline. To be reviewed in a forthcoming issue.

JOHN CHARLES THOMAS IN
CONCERT FAVORITES

Drink to Me Only with Thine Eyes—(Old English Air)

In the Gloaming (Orred-Harrison)

Your Presence—(Ada Wiseman-Meta Schumann)

Fulfillment (Eunice Tietjens-Sydney King Russel)

Come to Me in My Dreams (Matthew Arnold-Frank Bridge)

Mattinata (Tosti)

Three 10" records (6 sides) in Set VM966; price complete with album \$2.89.

Mr. Thomas has recorded a group of popular songs from his concert repertory. They range from the modern *Fulfillment*, *Come to Me in My Dreams* and *Your Presence*, the romantic *Mattinata*, not to be confused with Leoncavallo's song of the same name, to the sentimental *In the Gloaming* and *Drink to Me Only with Thine Eyes*. Admirers of Mr. Thomas should welcome this set. The recording is excellent.

ARTURO TOSCANINI

Toscanini is in a class by himself as a conductor, partially because of the span of years he has conducted and partially because of his own dynamic personality. As we go to press he is scheduled to lead a mammoth Red Cross benefit concert in Madison Square Garden, with the combined Philharmonic-Symphony Orchestra and the N.B.C. Symphony Orchestra, with soloists and a chorus of 600 voices. This is but the latest concert of this type which he has given, having presented concerts of similar proportions in his native Italy during and after the last war.

Born in 1867, he made his debut as a conductor of Opera in Rio de Janeiro in the spring of 1886, at the age of 19. He was an instantaneous success, and on his return to Italy, conducted in many opera houses throughout Italy. His youth was no barrier, as he was able to memorize scores in very short order. Devoting much of his time to modern music, he led the world premieres of many famous operas. *Turandot*, *Nerone*, *Cena delle Beffe*, *La Bohème*, *Pagliacci*, *Fanciulla del West*, and several others first made their appearance under his direction. The first Italian performances of *Siegfried* and *Götterdämmerung* were conducted by him. His New York debut at the Metropolitan is still referred to as one of the most brilliant opening nights of all time. Destinn, Caruso, Homer, and Scotti, with Toscanini conducting, is surely not to be matched for some time. This was in 1908. His stay at the Metropolitan ended in 1915, when he returned to Italy. In 1920 he toured this country in 1920-21 with a picked orchestra of musicians from La Scala. His first recordings were made in Camden during this tour.

Conducting at La Scala, Salzburg, Vienna, Berlin and Bayreuth he constantly added to his reputation. In 1926 he made his first appearance with the N. Y. Philharmonic Orchestra, becoming one of its regular conductors the next year, and continued in that capacity until April 29, 1936. On Christmas Eve 1937 he took up the baton again, this time leading the newly formed National Broadcasting Company Symphony Orchestra, which he has led each season but one since that year.

His recordings, made with the Philharmonic-Symphony of New York, the B.B.C. Symphony Orchestra and the N.B.C. Symphony Orchestra, all bear the imprint of his genius. Even the very old *Haffner Symphony* will stand up against the most recent recordings, for the orchestra responds perfectly to the demands of the conductor. The recordings made with the N.B.C. Orchestra are not completely satisfactory, many of them being made in the Radio City Studio 8H before it was remodelled, and as a result do not have the full tone of the discs made in Carnegie Hall. However, most of the Toscanini recordings will probably be models for some time to come.

THE TOSCANINI RECORDINGS

NOTE: Most of the records listed below are in stock now or will be shortly. We cannot, of course, guarantee to have any record or album on hand at all times under present conditions.

BARBER (SAMUEL)

Adagio for Strings. N.B.C. Symphony Orchestra. 12" record (2 sides) No. V-11-8287; price \$1.05.

BEETHOVEN (LUDWIG VAN)

Concerto in D major, Op. 61, for Violin and Orchestra. Jascha Heifetz and the N.B.C. Symphony Orchestra. Five 12" records (9 sides) in Set VDM 705; price complete with album \$5.25.

Egmont Overture, Op. 34. N.B.C. Symphony Orchestra. 12" record (2 sides) No. G-DB5705; price \$2.62.

Leonore Overture No. 1, Op. 138. N.B.C. Symphony Orchestra. 12" record (2 sides) No. V-15945; price \$1.05.

Leonore Overture No. 2, Op. 72a. N.B.C. Symphony Orchestra. Two 10" records (4 sides) No. G-DA1753/4; price \$4.20. (Not available at present).

Leonore Overture No. 3, Op. 72a. N.B.C. Symphony Orchestra. Two 12" records (4 sides) No. G-DB5703/4; price \$5.24.

Symphony No. 1 in C major, Op. 21. (7 sides) & Brahms: Tragic Overture, Op. 81. (3 sides) B.B.C. Symphony Orchestra. Five 12" records (10 sides) in Set VDM 507; price complete with album \$5.77.

Symphony No. 3 in E flat major, (Eroica), Op. 55. N.B.C. Symphony Orchestra. Six 12" records (12 sides) in Set VDM 765; price complete with album \$6.82.

Symphony No. 4 in B flat major, Op. 60. B.B.C. Symphony Orchestra. Four 12" records (8 sides) in Set VDM 676; price complete with album \$4.72.

Symphony No. 5 in C minor, Op. 67. N.B.C. Symphony Orchestra. Four 12" records (8 sides) in Set VDM 640; price complete with album \$4.72.

Symphony No. 6 in F major, (Pastoral, Op. 68. B.B.C. Symphony Orchestra. Five 12" records (10 sides) in Set VDM 417; price complete with album \$5.77.

Symphony No. 7 in A major, Op. 92. Philharmonic-Symphony Orchestra of N. Y. Five 12" records (10 sides) in Set VDM 317; price complete with album \$5.77.

Symphony No. 8 in F major, Op. 93. N.B.C. Symphony Orchestra. Three 12" records (6 sides) in Set VDM 908; price complete with album \$3.67.

Quartet No. 16 in F major, Op. 135—Adagio and Scherzo only, arr. String Orchestra. (3 sides) & Paganini: Moto Perpetuo, Op. 11. arr. String Orchestra. (1 side) N.B.C. Symphony Orchestra. Two 12" records in Set VDM 590; price with album \$2.62.

BRAHMS (JOHANNES)

Concerto No. 2 in B flat, Op. 83, for Piano and Orchestra. Vladimir Horowitz and the N.B.C. Symphony Orchestra. Six 12" records (12 sides) in Set VDM 740; price complete with album, \$6.82.

Symphony No. 1 in C minor, Op. 65. N.B.C. Symphony Orchestra. Five 12" records (10 sides) in Set VDM 875; price complete with album \$5.77.

Tragic Overture, Op. 81. See above—Beethoven: Symphony No. 1.

Variations on a theme of Haydn, Op. 56a. Philharmonic-Symphony Orchestra of N. Y. Two 12" records (4 sides) in Set VDM 355; price complete with album \$2.62.

DUKAS (PAUL)

L'Apprenti Sorcier (The Sorcerer's Apprentice). Philharmonic-Symphony Orchestra of N. Y. 12" record (2 sides) No. V-7021; price \$1.05.

GLUCK (CHRISTOPH W. VON)

Orfeo ed Euridice—Dance of the Blessed Spirits. See below—Mozart: Symphony No. 35.

HAYDN (FRANZ JOSEPH)

Symphony No. 88 in G major, (Old B. & H. No. 13). N.B.C. Symphony Orchestra. Three 12" records (6 sides) in Set VDM 454; price complete with album \$3.67.

Symphony No. 101 in D major, (Clock), (Old B. & H. No. 4). (7 sides) & Mendelssohn: *Midsummer Night's Dream—Scherzo.* (1 side) Philharmonic-Symphony Orchestra of N. Y. Four 12" records in Set VDM 57; price complete with album \$4.72.

MENDELSSOHN (FELIX)

Midsummer Night's Dream—Scherzo. See above—Haydn: Symphony No. 101.

MOZART (WOLFGANG AMADEUS)

Die Zauberflöte—Overture. B.B.C. Symphony Orchestra. 12" record (2 sides) No. V-15190; price \$1.05.

Symphony No. 35 in D major, K. 385, (Haffner) (5 sides) & Gluck: *Orfeo ed Euridice—Dance of the Blessed Spirits* (1 side). Philharmonic-Symphony Orchestra of N. Y. Three 12" records in VDM 65; price complete with album \$3.67.

Symphony No. 40, K. 550. N.B.C. Symphony Orchestra. Three 12" records (6 sides) in VDM 631; price complete with album \$3.67.

PAGANINI (NICHOLAI)

Moto Perpetuo, Op. 11. See above—Beethoven: Quartet No. 16.

ROSSINI (GIOACCHINO)

Il Barbiere di Siviglia—Overture. Philharmonic-Symphony of N. Y. 12" record (2 sides) No. V-7255; price \$1.05.

L'Italiana in Algeri—Overture. Philharmonic-Symphony of N. Y. 12" record (2 sides) No. V-14161; price \$1.05. (Also in Set VDM 825—Three Rossini Overtures).

La Scala di Seta—Overture. B.B.C. Symphony Orchestra. 12" record (2 sides) No. V-15191; price \$1.05. (Also in Set VDM—Three Rossini Overtures).

Semiramide—Overture. Philharmonic-Symphony Orchestra of N. Y. Two 12" records (4 sides) in Set VDM 408; price complete with album \$2.62. (Also in Set VDM 825—Three Rossini Overtures).

Three Rossini Overtures. Four 12" records (8 sides) in Set VDM 825; price complete with album \$4.72.

Guglielmo Tell—Overture. N.B.C. Symphony Orchestra. Two 10" records (4 sides) in Set VDM 605; price complete with album \$2.10.

STRAUSS (JOHANN)

Blue Danube Waltz. N.B.C. Symphony Orchestra. 12" record (2 sides) No. V-11-8580; price \$1.05.

TCHAIKOWSKY (PETER ILYICH)

Concerto No. 1 in B flat minor, Op. 23, for Piano and Orchestra. Vladimir Horowitz and the N.B.C. Symphony Orchestra. Four 12" records (8 sides) in Set VDM 800; price complete with album \$4.72.

THOMAS (AMBROISE)

Mignon—Overture. N.B.C. Symphony Orchestra. 12" record (2 sides) No. V-11-8545; price \$1.05.

VERDI (GIUSEPPE)

La Traviata—Preludes to Acts I and III. N.B.C. Symphony Orchestra. 12" record (2 sides) No. 18080; price \$1.05.

WAGNER (RICHARD)

Die Götterdämmerung—Dawn, Siegfried's Rhine Journey, and Funeral Music. N.B.C. Symphony Orchestra. Three 12" records (6 sides) in Set VDM 933; price complete with album \$3.67.

Wagnerian Excerpts: Siegfried Idyll, Lohengrin—Preludes to Acts I and III, Die Götterdämmerung—Dawn and Rhine Journey. Philharmonic-Symphony Orchestra of N. Y. Five 12" records (10 sides) in Set VDM 308; price complete with album \$5.77.

WEBER (CARL MARIA VON)

Invitation to the Dance (Orchestrated by Berlioz) B.B.C. Symphony Orchestra. 12" record (2 sides) No. V-15192; price \$1.05.

POPULAR SETS

Xavier Cugat's Mexico. Xavier Cugat and his Waldorf Astoria Orchestra. Four 10" records (8 sides) in Set C-C98; price complete with album \$2.62.

Guadalajara, Las Mananitas, Chiapanecas, Marimba, Ojos Tapatios, Jarabe Tapatio, Coconito.

Smoke Rings. B. Goodman, T. Dorsey, L. Clinton, S. Kaye, Artie Shaw, F. Martin, Duke Ellington, Glenn Miller, and their Orchestras. Four 10" records (8 sides) in Set VP 147; price complete with album \$2.62.

1936 These Foolish Things—Goodman

1937 Once in a While—Dorsey

1938 My Reverie—Clinton

1939 Moon Love—Kaye

1940 All the Things You Are—Shaw

1941 Intermezzo—Martin

1942 I Got It Bad—Ellington

1943 That Old Black Magic—Miller

This album contains some of the hit tunes of the past eight years, reissued in an album. Some of the sides have been unavailable for some time.

Cole Porter: Mexican Hayride, Members of the Original company including Wilbur Evans and June Havoc with the Mexican Hayride Orchestra and Chorus directed by Harry Sosnick. Four 10" records (8 sides) in Set D 372; price complete with album \$3.67.

Sing to Me, Guitar, Carlotta, I Love You, Girls, There Must Be Someone for Me, Abracadabra, Count Your Blessings, What a Crazy Way to Spend Sunday.

COLLECTIONS

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SECOND REVIEWS

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Symphony No. 5 in C minor. Berlin Philharmonic Orchestra conducted by Wilhelm Furtwängler. Five 12" records (9 sides—last side blank) in Set VM 426†; price complete with album \$2.25.

The famous Berlin Philharmonic recording of this most famous symphony is again in stock. We are listing it again because many people prefer it to the more exciting, but badly recorded performance of Toscanini. The Furtwängler performance has been popular because it is so well recorded and played, and because many people object to the high tension of the Toscanini version. The present record is a good solid performance, likely to remain one of the standard versions for some time. A limited supply of manual sets is in stock at the present moment.

BEETHOVEN: Symphony No. 9 in D minor (Choral). Vienna Philharmonic Orchestra, soloists, Vienna State Opera Chorus, conducted by Felix Weingartner. Eight 12" records (16 sides) in Set CM 227†; price complete with album \$8.92.

Felix Weingartner had a world-wide reputation as an interpreter of the symphonies of Beethoven. It is fortunate that the great Choral Symphony, recorded by him since years ago, has been reissued by Columbia in a decorated album. The recording has plenty of resonance, making the violins seem a trifle thin at times, but this also displays the famous Vienna Philharmonic woodwinds and horns to great advantage. The recording of the choral passages is less successful, the words being obscured by the echo. However, the soloists are all first rate, vocal honors going to Richard Mayr, well remembered for his performances at the Metropolitan and for his Baron Ochs in the Victor recording of *Der Rosenkavalier* (VM-196). His diction is clear and his voice shows no strain in the difficult baritone part. The soprano,

Louise Helletsgruber, is well known for her Cherubino, her Dorabella and her Donna Elvira in the Glyndebourne recordings of *Le Nozze di Figaro*, *Così fan Tutti*, and *Don Giovanni*. She carries off the soprano part with no difficulty whatsoever. The contralto, Rosette Anday, made a series of records for Polydor several years ago, but they are no longer available. No other records of the tenor, Georg Maikl, have been traced.

Everything considered, this is the best available recording of this great work. Mechanically the set has stood the test of time exceedingly well.

BRAHMS (JOHANNES)

BRAHMS: Concerto No. 2 in B flat major, Op. 83, for piano and orchestra. Vladimir Horowitz (piano) and the N.B.C. Symphony Orchestra conducted by Arturo Toscanini. Six 12" records in Set VM 740†; price complete with album \$6.82.

The tremendous Brahms Second Piano Concerto has been given an impressive performance by Horowitz and Toscanini. The orchestra and piano have been recorded with amazing fidelity, wonderful balance being maintained between them. If Horowitz is not as poetic in the slow movement as Schnabel or Bachus, he certainly surpasses them in brilliance in the faster sections. The most impressive feature of the recording is the tremendous energy and drive of the conductor. The fierce first movement is balanced by the tender third movement with its lovely cello solo. The set was made in Carnegie Hall, so there is much more resonance than in the discs made in Radio City's Studio 8H.

CHOPIN (FREDERIC)

CHOPIN: Andante Spinto and Grand Polonaise, & Polonaise Nos. 1 to 7 inclusive. Artur Rubinstein (piano). Eight 12" records (16 sides) in Set VDM 353; price complete with album \$8.92.

The *Polonaises* of Chopin have been recorded by one of their great interpreter's today. Originally recorded in Europe, they have been among the most sought after recordings of Chopin. The recording is beyond reproach, the piano tone being accurately reproduced.

The interpretations are among the best. The lyric *Polonaise in C sharp minor* (Op. 26, No. 1) is sharply contrasted with the *E flat minor* (Op. 26, No. 2). In each you are conscious of great playing and technic. These, side by side with fiery temperment make exciting music. The *Polonaise Militaire* (Op. 40, No. 1), often carelessly or laboriously played, comes from the records the stormy piece it really is. The others are no less greatly played. All in all, they amount to a thrilling performance. The present supply is limited to drop automatic sets.

FRANCK: Symphony in D minor. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Five 12" records (10 sides) in Set CM 479†; price complete with album \$5.77.

This month Columbia has seen fit to reissue its popular version of the Franck *Symphony* in a decorated album. The recording is superlative as is the performance, at least rivalling the Victor set by Monteux. Each set has its special merits, the Monteux having the Gallic style of the conductor throughout, and the Beecham having the London Philharmonic Orchestra with its superb strings and woodwinds. The latter's version is well recorded, with a great variety of orchestral color. It is entirely a matter of personal choice as to the preferable version. Listen to both before making a choice, which will probably be difficult.

MOZART (WOLFGANG AMADEUS)

MOZART: Serenade "Eine Kleine Nachtmusik", in G major, K 525. Vienna Philharmonic Orchestra conducted by Bruno Walter. Two 12" records (4 sides) in Set VDM 364; price complete with album \$2.62.

Bruno Walter has two recordings of this charming serenade by Mozart. The Victor set is the more recent and the better recorded version. The resonance that distinguishes the Vienna recordings is in evidence, but does not detract from this thoroughly delightful performance. There are many versions of this work, but none succeed in surpassing this one in elegance and refinement. It always seemed a trifle strange that this work should have so late a catalogue number, for the work itself has very little to distinguish it from the many other delightful serenades of an earlier period in Mozart's life. It is light after-dinner music of the most charming sort, and has been one of his most popular works. The supply of albums is limited to drop automatic sets.

OFFENBACH (JACQUES)

OFFENBACH: Gaité Parisienne London Philharmonic Orchestra conducted by Efrem Kurtz. Two 12" records (4 sides) in Set CX 115; price complete with album \$2.62.

This suite of music from the ballet *Gaité Parisienne* has been orchestrated by the conductor Manuel Rosenthal and is brilliantly played by the London Philharmonic Orchestra under the spirited direction of Efrem Kurtz. The score was arranged from selections from several Offenbach operettas, including *La Vie Parisienne*, *La Belle Hélène*, *Orphée Aux Enfers*, *Les Contes d'Hoffmann* and probably others. The suite has been one of the best selling albums Columbia has made. Offenbach has had quite a revival in the last few years with the New Opera Company productions of *La Vie Parisienne*, and *Helen Goes to Troy*, the Ballet Theater productions of *Bluebeard* and *Helen of Troy*, and the Metropolitan Opera's brilliant revival of *Les Contes d'Hoffmann*.

It is to be hoped that some of the lesser known operettas may make their way into the theaters, for they are filled to overflowing with gay and serious music of the highest order. This suite cannot be too highly recommended. It has just been reissued in an attractively decorated album.

PROKOFIEFF (SERGE)

PROKOFIEFF: Lieutenant Kije Suite. (5 sides) and Love For Three Oranges—March and Scherzo (1 side). Boston Symphony Orchestra, conducted by Serge Koussevitzky. Three 12" records in VM 459†; price complete with album \$3.67.

The music written for the film *The Czar Wants to Sleep* has been arranged into an orchestral suite which has become very popular through the performances of the Boston Symphony Orchestra, who have also recorded it. It has been made into a ballet with some success. The clever orchestration and folkish melodies combine to make a thoroughly delightful experience. It is surprising how well the music holds up after repeated hearings. This is partially due to the magnificent recording which reveals as in a mirror the witty texture of the score.

A limited supply of manual couplings is available at the present time.

RAVEL (MAURICE)

RAVEL: Concerto for Piano and Orchestra. Marguerite Long and symphony orchestra conducted by Maurice Ravel (5 sides) and Pavan for a Dead Infanta. Symphony Orchestra conducted by M. Freitas-Branco (1 side). Three 12" records in Set CM 176; price complete with album \$3.67.

Ravel's *Piano Concerto* (written in 1932) has many typical Gallic qualities:—wit, elegant orchestration, and scrupulous avoidance of over-emphasis. In modern music, it is one of the best examples of the subordination of piano to the orchestra. For the lover of fine orchestration it is sheer joy to follow the treatment of the constantly shifting melodies from the piano to the orchestra and back again. As in the *Bolero* every technical resource is brought into play, without the stunning climax of that tour de force. A delicate melodic line weaves in and out as in the *Mother Goose Suite*.

The piano writing requires subtlety of phrasing and accent, without which the concerto would be lacking in interest. Not a vehicle for display, it requires pianism of a different order.

The delicate piano line is admirably set forth by Marguerite Long, her sensitive playing being well supported by the orchestra under the composer's direction.

The studio recording is adequately reproduced, the piano sounding particularly well. The supply is limited to drop automatic couplings.

SCHUBERT (FRANZ PETER)

SCHUBERT: Quintet in A major, Op. 114, Die Forellen. Artur Schnabel, Messrs. Onnou, Prevost and Maas of the Pro Arte Quartet, and Claude Hobday. Five 12" records (10 sides) in Set VDM 312; price complete with album \$5.77.

This, the first great work written in this form—for piano, strings and double-bass, is notable for its use of the double-bass. This instrument not only fills in a foundation, but outlines and underscores melodies in typical Schubertian manner.

The work derived its title from the set of variations in the fourth movement on the composer's own song, *Die Forellen*. After a joyous first movement (*allegro vivace*) which abounds with melody, there is a wonderful *andante* which is one of the most deeply moving slow movements in all Schubert. Schnabel and the string players extract every bit of emotion from the song-like movement.

The scherzo and trio are light and gay, but never trivial. The variation movement is quite short, as is the song on which it is based, and it is in this movement that the double-bass player has a chance to display his powers. It skips around as lively as a trout. There is no great depth here, but there need not be in so charming a work. The finale brings the work to a charming close.

The piano writing is distinguished throughout, as is most of Schubert's mature piano music. Schnabel is up to every task imposed on him by the composer. The recording is up to present high standards. The balance between the piano and strings is excellent, the double-bass never overpowering the other instruments. It is one of the foremost examples of great ensemble playing.

SCHUBERT: Trio No. 1 in B flat major, Op. 99. Artur Rubinstein (piano) Jascha Heifetz (violin) and Emanuel Feuermann (cello). Four 12" records (8 sides) in Set VDM 923; price complete with album \$4.77.

The great B flat Trio is played in great style by these three concert artists, each moulding his technique to meet the requirements of the others. Surprisingly enough these men are able to do some ensemble work of the first order. The Trio itself abounds with melody, in the best Schubertian style, full of vigour and completely devoid of sentimentality. It is recorded in magnificent fashion, each instrument being clearly defined and yet none overpowering the others. The set is available only in drop automatic sets at present.

STRAUSS (RICHARD)

STRAUSS: *Tod und Verklärung*. Philadelphia Orchestra conducted by Leopold Stokowski. Three 12" records (6 sides) in Set VM 217†; price complete with album \$3.67.

It is interesting to compare the new recording of *Tod und Verklärung* made by Stokowski and the All American Orchestra with the older one made while he was still conducting the Philadelphia Orchestra. On most points the older set comes out on top. The recording, while not of the most recent variety, is very lifelike, sounding just rich enough for the Strauss score. A limited supply of manual sets are in stock.

VAUGHAN WILLIAMS (RALPH)

VAUGHAN WILLIAMS: *Fantasia on a Theme of Tallis*. B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. Two 12" records (4 sides) in Set VDM 769; price complete with album \$2.62.

This popular work, composed for the Gloucester Festival of 1910, is scored for double string orchestra and a solo string quartet. The second orchestra consists of nine strings only, and is used as an echo similar to the echo organs of the English cathedrals. The Tallis theme is stated first in the lower strings and then by the second violins, the violas, and the cellos. There follow free variations on this theme.

It is a deeply moving evocation of the rich musical heritage of sixteenth century England. This set is among the most popular recordings of modern music. The deep sonorous tone of the strings of the B.B.C. Symphony Orchestra is beautifully set forth on these discs. A previous recording by the Boyd Neel Orchestra is out of print, so this is the only available performance. The supply is limited to drop automatic couplings.

VERDI (GIUSEPPE)

VERDI: *OTELLO*—Love Duet, Act I. Tiana Lemnitz (soprano) and Torsten Ralf (tenor); Willow Song & Ave Maria, Act IV. Tiana Lemnitz (soprano) (sung in German). Both with the Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. Two 12" records (4 sides) in Set VM-860; price complete with album \$2.62.

This set contains some of the most impressive singing that has ever been recorded. Tiana Lemnitz, whose records of Mozart and Wagner are so well known, turns to Verdi with equal success. In the *Love Duet* at the end of the First Act she is joined by Torsten Ralf, who sounds more at ease in this recording than in most of his others. The performance is aided by beautiful orchestral playing and recording. Never has the skillful Verdi accompaniment been more in evidence than here.

The *Ave Maria* is certainly one of the most haunting melodies in all Verdi, and it has rarely been sung with greater artistry than by Miss Lemnitz. The sole distracting thing about the set is the German text, although the character of the music does not change as much as it does in some other composers. This set is available in manual pressings only.

WAGNER (RICHARD)

WAGNER: *Die Walküre*, Act III. Marta Fuchs, Lotte Lehmann, and Ella Flesch (sopranos), Margrete Klose (contralto), Lauritz Melchior (tenor), Hans Hotter and Alfred Jerger (baritones) and Emanuel List (bass) with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler, and the Vienna Philharmonic Orchestra conducted by Bruno Walter. Ten 12" records (20 sides) in Set VM 582†; price complete with album \$11.01.

The Second Act of Wagner's *Die Walküre* has been recorded by a superlative cast with two great orchestras and conductors. The Sieglinde scenes have been recorded by one of the role's best interpreters, Lotte Lehmann, with Walter conducting the Vienna Philharmonic Orchestra. The rest of the opera was recorded in Berlin by various soloists with the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler.

Marta Fuchs, the Brunnhilde, turns in a thoroughly satisfying performance, as does the Wotan, Hans Hotter. The best singing in the Berlin portions is done by Margrete Klose as the Fricka. Here is no outraged housewife, (as Fricka usually sounds) but instead a goddess, whose laws have been broken. The scene between Wotan and Fricka has rarely sounded better on the operatic stage or on records.

Melchior's famous and familiar interpretation is more impressive on the records than it is in the opera house, his voice seeming to have more of the baritone quality required for certain sections of this act.

There are a few short cuts in the second scene, on sides 8 and 9. On side 8: From the end of bar 6, page 120, to the beginning of bar 5, page 122. On side 9: (1) From the middle of bar 1, page 133, to the middle of bar 5, page 137. (2) From the end of bar 8, page 139, to the beginning of bar 2, page 143. (3) From the beginning of bar 4, page 149, to the beginning of bar 6, page 153. Between sides 9 and 10 there is another cut, side 1 ending at the beginning of bar 5, page 168, and side 10 beginning at the beginning of bar 1, page 174. These page references are to the Schott Miniature Orchestral Score of the Second Act.

This may easily be recommended as being one of the best recordings that Victor has ever released. The orchestral tone is accurately reproduced, as are the voices. A limited supply of manual couplings are available at the present time.

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The Gramophone Shop Encyclopedia of Recorded Music (1936 edition). Edited by R. D. Darrell. \$2.00.

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America Sings. Stories and Songs of Our Country's Growing, collected and told by Carl Carmer. Musical arrangements by Edwin John Stringham. Knopf. \$3.00.

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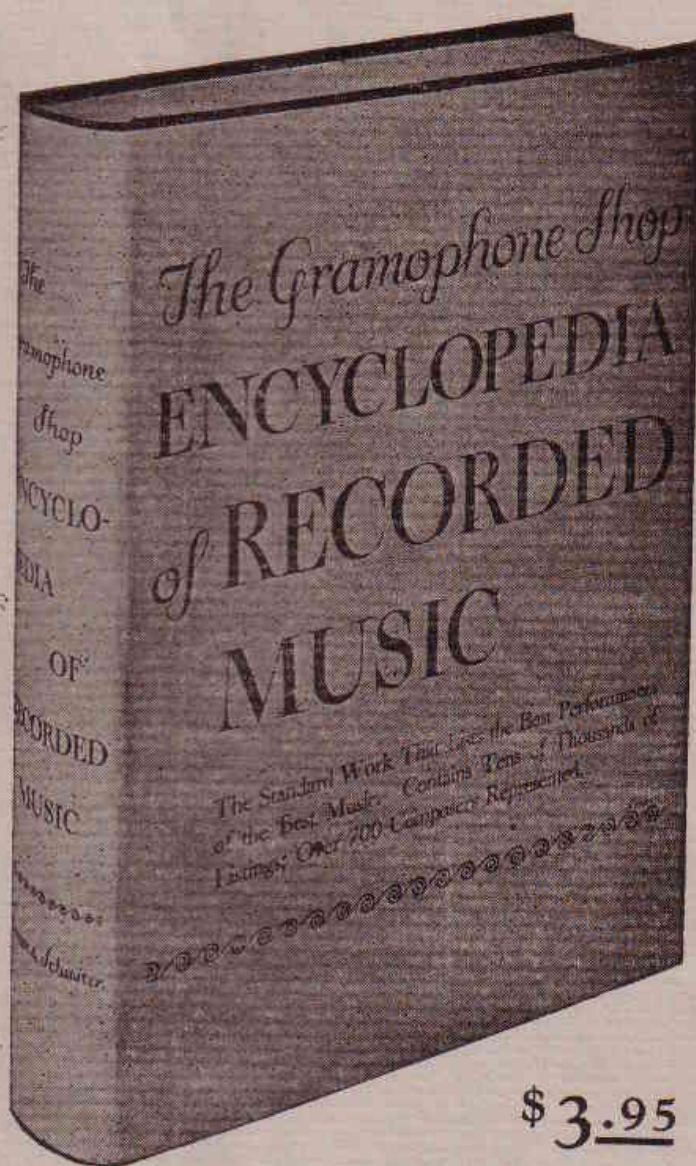
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